

**2012
NATIONAL ENDOWMENT
FOR THE ARTS
NATIONAL HERITAGE
FELLOWSHIPS**





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MESSAGE FROM THE CHAIRMAN

Tonight we gather to celebrate the latest class of the NEA National Heritage Fellowship recipients, who together represent something greater than their individual accomplishments: they represent the entire communities and cultural traditions from which they have sprung. Since 1982, the NEA National Heritage Fellowships have highlighted the special artists who contribute to our nation's culture. This class of Heritage Fellows joins a tapestry of American cultural traditions that, over the past 30 years, has spanned from Native Americans to our country's most recent immigrants.

This year's class includes two art forms that have not been previously recognized with NEA National Heritage Fellowships, so I would like to extend a special acknowledgement of dog sled and snowshoe designers Paul and Darlene Bergen, and Okinawan dancer Lynne Yoshiko Nakasone. In addition, Al Head is the first executive director of a state arts agency who has been recognized with a Heritage Fellowship – over his remarkable career, Al has established active folk arts programs in three states. I am also excited to be celebrating and helping to share the work of Dobro player Mike Auldridge, master shipwright Harold Burnham, *Tejano* accordion player Flaco Jiménez, Passamaquoddy basketmaker Molly Jeanette Neptune Parker, Tidewater gospel quartet the Paschall Brothers, and klezmer musician and composer Andy Statman.

I salute these fellows not only for their artistic achievements, but also for their concurrent commitment to family, community, and tradition. Today, we honor them as key elements of our nation's living cultural heritage.

A handwritten signature in cursive script that reads "Rocco Landesman".

Rocco Landesman
Chairman, National Endowment for the Arts



MESSAGE FROM THE DIRECTOR

*** ***** *

In January of this year nine panelists met over the course of four days to consider 200 nominations for National Heritage Fellowships, the highest form of federal recognition of folk and traditional artists. As a result of the panel's work, which involved the reading of thousands of pages of support materials and the consideration of many hours worth of audio and visual samples, we now have the opportunity to celebrate the accomplishments of these fellowship recipients.

While many of these individuals may be revered within their own communities, this is our turn to show appreciation for their work. As a group, these artists provide a composite picture of an array of cultural traditions, each informed by local knowledge and inspired by individual creativity.

As I write this welcome, master shipwright and Heritage Fellow Harold Burnham is preparing, weather permitting, to sail his 58-foot schooner *Ardelle* down to Washington from Essex, Massachusetts, to attend these events. This wooden craft that he built, with the help of family and friends, largely of locally harvested wood, represents for him an 11-generation line of knowledge and skill, nurtured in a small coastal town that has launched more than 4,000 ships since its settlement in the colonial era. As evidenced by his intention to travel by boat to Washington, a first in the 31-year history of the fellowship program, these boats are not museum pieces but living, workable craft that combine pleasing form with proven function. A captain of a Burnham-built schooner describes the reaction to his boat when he sails: "The lines of the *Thomas Lannon* are so beautiful and true that wherever I go, fishermen come out of their pilot houses to take pictures and give me a thumbs up." What a compelling endorsement of the quality of one's work, as it comes from that most discerning of audiences, the people who know and use the boats!

This event provides us with an occasion to give a hearty thumbs up to each of these honorees for a lifetime of artistic and cultural work that is both beautiful and true. Congratulations to the 2012 NEA National Heritage Fellows!

Barry Bergey
Director, Folk & Traditional Arts, National Endowment for the Arts

MASTER OF CEREMONIES



Nick Spitzer is the host and founding producer of *American Routes*, the weekly radio program from New Orleans devoted to the sources and symbols of American vernacular music and culture. *American Routes*, distributed to over 265 public radio stations nationwide by PRX (Public Radio Exchange), may be heard streaming from americanroutes.org. The program has received the ASCAP-Deems Taylor Award for excellence in broadcasting among others. Nick is also known for cultural fea-

tures on *All Things Considered* and *Nightline*, documentary CD recordings, and PBS films as well as publications on theory and practice in public folklore. Long involved in work with cultural creolization in African-French communities, Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—first as a senior folklife specialist and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap, and the annual *American Roots 4th of July* concerts broadcast on NPR from the National Mall during the Clinton administration. In 2005 Nick received the New Orleans Mayor's Arts Award. An advocate for role of cultural in rebuilding the city post-deluge, he was named Louisiana Humanist of the Year in 2006 and a Fellow in the American Folklore Society. In 2007 he was awarded a Guggenheim Fellowship for researching traditions of creativity in Louisiana Creole communities. Spitzer is professor of American studies and anthropology at Tulane University.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP



The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Albert B. Head, honors “keepers of tradition” who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes committed her life to the documentation and presentation of American folk artists. She served as an educator both inside the classroom and beyond, and nurtured the field of

public folklore through her service at the National Endowment for the Arts. During her tenure as director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public. Bess Lomax Hawes passed away in 2009.



"We [working with the folk and traditional arts] preserve that which has been around a long time but we also nurture it in a way where it can continue to grow and be relevant and be part of an active community experience. That coming together in a community is so important. We, in our culture, have done a lot of things to separate people into different parts of neighborhoods or a community or whatever. But you need activities, programs, and places where people come together and celebrate a sense of community. And the arts do that well. The folk arts do that especially well."

-Al Head, 2012 NEA National Heritage Fellow,
Bess Lomax Hawes award recipient

ACKNOWLEDGEMENTS

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The National Endowment for the Arts and the NCTA would also like to acknowledge the invaluable assistance of the following individuals and institutions:

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CONCERT CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning and producing the 2012 National Heritage Fellowships events, which were managed for the NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States.

NATIONAL HERITAGE FELLOWSHIPS CONCERT

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Lighting Design

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Engineer: Michael Schweppe, Michael Schweppe Recording, LLC.

Program Book Design

Scott Severson/Shelter Studios

MIKE AULDRIDGE

DOBRO PLAYER
SILVER SPRING, MD

“It was just one of those things where you do something and don’t even know you’re doing it... I just came along at the right time to bridge what the Dobro was in the 40s and 50s to what it is now.”

MIKE AULDRIDGE

Called by the *Washington Post* “one of maybe a handful of truly innovative Dobro players in the history of country and bluegrass music,” Mike Auldridge’s modern approach to the Dobro—an acoustic resonator guitar played with a slide—played an integral role in the development of contemporary bluegrass and country music.

Born in 1938 and raised in Kensington, Maryland, Auldridge began playing guitar and banjo at an early age before settling on the Dobro at age 17. While the Dobro was used by such musicians as Josh Graves, who performed with Lester Flatt and Earl Scruggs, Auldridge is credited with bringing the Dobro new recognition. 2004 NEA National Heritage Fellow Jerry Douglas said, “Mike changed everything. He phrased differently. He was the first guy to use the Dobro in a more modern way, to phrase it more like a saxophone or some other instrument.”

After graduating in 1967 from the University of Maryland, Auldridge continued to play in local clubs in the Washington, DC area. In 1969, he joined the band Emerson and Waldron, later called Cliff Waldron and the New Shades of Grass, and in 1971 he co-founded the Seldom Scene, a group he remained with until the mid-1990s. The Seldom Scene, which performed weekly at the Birchmere in Virginia, became pioneers of the *newgrass* sound, which incorporated elements of jazz, folk, and rock into traditional bluegrass harmonies. Douglas described the Seldom Scene as changing “the mind-set that bluegrass couldn’t be modern music. . . . They made it clear that it was okay to change, that bluegrass wasn’t just about who your influences were.”

Auldridge’s first two solo albums, *Dobro* and *Blues & Bluegrass*, demonstrated his versatility; he went on to record six more solo albums as well as doing session work on more than 200 recordings with a diverse array of artists including Emmylou Harris, Linda Ronstadt, Patty Loveless, Lyle Lovett, Doc Watson, Ricky Skaggs, Hank Williams, Jr., and Bill Monroe. In addition to the Seldom Scene, Auldridge has performed with a number of other bands, including Chesapeake, the Good Deale Bluegrass Band, and John Starling and Carolina Star (which featured three original members of the Seldom Scene). He has also performed with the touring bands of Lyle Lovett and Emmylou Harris.

In 2007, Auldridge was recognized for his contributions to the development of bluegrass with International Bluegrass Music Association’s Distinguished Achievement Award.





PAUL AND DARLENE BERGREN

DOG SLED AND SNOWSHOE DESIGNERS AND BUILDERS
MINOT, ND

“I wonder sometimes if I’m between the shift from the horse-and-buggy era and the automobile era. I wonder, ‘Am I using a whip and buggy in the automobile age?’ I can’t see using plastic and metal. When you run your hand over metal, it’s cold. Wood is warm and intimate.”

PAUL BERGREN

Paul Bergren built his first sled in 1978 and has since developed into one of the premier sled designers in the country, seamlessly blending aesthetics and function. Today, he and his wife Darlene run a sled-making business in Minot, North Dakota, and Paul’s sleds—widely respected for their craftsmanship—are used by champion racers across the globe, including several champions of the grueling Iditarod Trail Sled Dog Race in Alaska.

Paul, from Bersford, South Dakota, met Darlene while stationed with the Air Force in her hometown of Minot, North Dakota. The two married in 1964 and have remained in Minot ever since. They raised five children, and Paul frequently made snowshoes to outfit his family on trapping expeditions.

Paul’s interest in dogsleds began when one of his children asked for a snowmobile to use while trapping. Instead, the family got a dog, and Paul made a sled; soon enough the entire family was hooked on dog-sled racing. As they attended more and more races, Paul’s interest in sled design grew. He began building sleds full-time after an accident left Paul unable to pursue his original career as a farrier and horse-shoer. The sleds are handmade of steamed and bent white ash that is laminated for durability and lightness and are stitched with rawhide in an aesthetically pleasing pattern.

The Bergrens share their craft with countless others through apprentice programs and school residencies, working with groups such as the North Dakota Council on the Arts traditional arts apprenticeship program and the North Dakota School for the Deaf. Additionally, they have worked with Boy Scout and Girl Scout groups and made presentations at craft festivals and workshops throughout the northern United States.

“Paul and Darlene have become legends in their medium of traditional sled making, and in their generosity of sharing those talents with others who want to learn,” noted Robin and Paul Carlson, Norwegian-American folk artists, in their nomination support letter. “They are persistent not only in their journey to maintain excellence and authenticity in the traditions of their craft, but also in their earnestness to share their knowledge with others.”

HAROLD A. BURNHAM

MASTER SHIPWRIGHT
ESSEX, MA

“It’s not just a family tradition; it’s much deeper than that. It’s a community tradition, because in a small town all the families are related after 400 years. Shipbuilding in Essex is part of the whole culture of the area.”

HAROLD A. BURNHAM

Master shipwright, designer, and mariner Harold Burnham is part of a shipbuilding tradition that dates back to the 1630s in the small town of Essex, Massachusetts, where the Burnhams have lived for 11 generations.

Over the last 400 years the town of Essex has produced more than 4,000 ships, largely for the Gloucester fishing fleet. After World War II with the falling fish stocks and steel and fiberglass dominating the shipbuilding industry, heavily constructed wooden vessels (employing sawn frames and trunnel or tree-nail fastenings) became a thing of the past. This changed, however, in 1996 when Burnham, a Mass Maritime Academy graduate/merchant marine, skillfully revived the long-dormant Essex techniques and traditions to build the authentic 65-foot Gloucester schooner *Thomas E Lannon*.

“Harold is part artist, part carpenter, part project manager, and part interpreter of historic photographs,” said Molly Bolster, executive director of the Gundalow Company in her nomination letter. “The common wisdom is that he is the most intuitive of all living shipwrights today.”

Launched in 1997, the *Lannon* quickly became an iconic vessel—built for cultural tourism—and led to several other commissions for historic watercraft. Burnham Boat Building is currently the only shipyard in the country that regularly designs and builds sawn frame and trunnel fasten vessels.

Burnham mills most of the wood he uses on-site from trees recycled from local arborists. With deep roots in his community, Burnham is passionate about sharing his extensive knowledge, including working with the United States Coast Guard to increase wooden passenger vessel safety. In 2001, he received a Massachusetts Cultural Council (MCC) grant in the traditional arts, and in 2003 received a MCC Traditional Arts Apprenticeship grant. Harriet Webster, executive director of the Gloucester Maritime Heritage Center, praised Burnham’s community involvement: “When Harold undertakes a project, it inevitably becomes a community project. He involves both skilled craftsmen and enthusiastic community members in the work, demonstrating and teaching as he goes. In the process, not only does he build fine boats, but he nourishes a community of individuals that develops an appreciation for and understanding of this traditional art form—and determination to help keep that tradition alive.”

In a 2011 interview with the *Cape Ann Beacon*, Burnham said, “Up into the last few years I considered building boats something that I wanted to do, and now I feel like it is something I want to preserve. Like an endangered species, once it’s gone it can’t be recreated. And so, I am happy to share what I have learned with anyone who takes an interest in the hopes that these skills will be carried on long after I am gone.”





LEONARDO “FLACO” JIMÉNEZ

TEJANO ACCORDION PLAYER
SAN ANTONIO, TX

“American roots music is the sharing and blending of different kinds of music, like a brotherhood thing. It makes the world rounder...”

FLACO JIMÉNEZ

“What B.B. King is to the blues, or George Jones is to traditional country, Grammy-winning accordionist Flaco Jimenez is to the world of Tex-Mex conjunto,” says music critic Ramino Burr in *The Billboard Guide to Tejano and Mexican Music*. Born into a family of conjunto musicians, Leonardo “Flaco” Jiménez has led the way in expanding conjunto music from his community in San Antonio, Texas, to new audiences both in the United States and worldwide.

Born in 1939, Jiménez is the son of conjunto pioneer Santiago Jiménez, Sr. By age seven he was already performing with his father, even earning a nickname that had in the past attached to his father, “Flaco,” or “Skinny.”

Conjunto dates back to the 19th century and is a uniquely Texas tradition. It has a distinctive style, featuring influences from the German, Polish, and Czech immigrants who settled in the predominantly Mexican region of the Texan Rio Grande valley and brought with them popular forms of dance music such as the polka, waltz, schottische, mazurka, and *redowa*. Tied to this style of music is the diatonic button accordion, which was adopted by *tejanos*, or Texans of Mexican descent.

Jiménez apprenticed on the accordion with various San Antonio musicians, including Toby Torres, Joey López, and Los Caminantes, and built his reputation by performing in San Antonio saloons and dance halls. In the 1960s, Jiménez began playing with Douglas Sahm, the founding member of the Sir Douglas Quintet, and went on to New York to perform with Bob Dylan and Dr. John. He continued to introduce new audiences to conjunto music, performing with Peter Rowan and touring internationally with Ry Cooder and David Lindsey, receiving international acclaim for his contributions to Cooder’s landmark album *Chicken Skin Music*.

He later joined Sahm again in the 1990s to form the group Texas Tornados with Freddy Fender and Augie Meyers, recording six albums and winning a Grammy. He also recorded with the “Mexican super group” Los Super Seven that included Fender, Joe Ely, Ruben Ramos, Rick Trevino, and Cesar Rosas and David Hidalgo of Los Lobos, netting another Grammy. In total, Jiménez has received five Grammy Awards, including three awards for his solo work. In 1999, he received a Lifetime Achievement Award from *Billboard Latin Magazine* and has been inducted into the National Hispanic Hall of Fame and the International Latin Music Hall of Fame in New York City.

Over the years, Jiménez has expanded conjunto music to include influences from country and western, rock, and jazz music. In an interview for *American Roots* on PBS, Flaco explained, “I started making conjunto more progressive because of the versatility that I believe in... I think it’s good to change it a little.”

LYNNE YOSHIKO NAKASONE

OKINAWAN DANCER
HONOLULU, HI

“I live and breathe Okinawan dance, it is my heart and soul. I wish for future generations to feel the same spirit, and relate to their forefathers’ culture.”

LYNNE YOSHIKO NAKASONE

For 73 years, Lynne Yoshiko Nakasone has dedicated her life to Okinawan dance through teaching, performing, and choreographing original dances to enrich the art form’s repertoire.

Born in Naha, Okinawa, Japan, in 1933, into a family that appreciated classical Okinawan music and dance, Nakasone began studying dance under Master Ryosho Kin, beginning at the age of six and continuing until 1955. Okinawan classical dance, also referred to as Ryukyu dance, dates back to the Ryukyu Kingdom and was developed to entertain Chinese envoys and Japanese clans. Featuring slow dance movements and colorful clothing called Ryukyu Bingata, Okinawan dancers use movements of the eyes and hips to tell stories while the upper part of the body remains stationary.

In 1955 Nakasone was honored as one of the Best 10 Dancers in an Okinawa dance competition and in the same year moved to Hawaii with her husband. In Honolulu, she began teaching Okinawan dance and founded the Hooge Ryu Hana Nuuzi no Kai Nakasone Dance Academy, where she teaches both traditional Okinawan dance and the modern, upbeat folk style, or *minyō*, dance. The Nakasone Dance Academy has performed throughout Hawaii and on the West Coast and has been a traditional part of the Hawaii United Okinawan Association’s annual festival. In 2006, the Nakasone Dance Academy was recognized by the State of Hawaii for presenting 1,000 goodwill performances.

Nakasone’s noted performances include a 1968 performance at a special gathering in honor of the Imperial Majesties Prince and Princess Takamatsu; a 1982 performance at the Japan National Dance Theatre in Japan; and a 1985 performance at the Centennial Celebration of Japanese Immigration to Hawaii. In addition to performing and teaching, Nakasone also choreographs new dances for her students, incorporating elements of traditional Okinawan dance into contemporary pieces. In her nomination support letter, Claudia Higa, a student who studied with Nakasone for more than 50 years, writes of Nakasone, “Her nurturing nature and guidance brings multi-generational students together to learn about the Okinawan history, language, and values through dance. [She] is truly a master in the performance and instruction of Okinawan dance.”

Among her many awards are an Individual Artist Fellowship from the State of Hawaii, a Legacy Award from the Hawaii United Okinawa Association, a certificate of commendation from the government of Japan, and a Living Treasure Award by the Hawaii Buddhist Association. May 20, 2006 was officially proclaimed “Lynn Yoshiko Nakasone Day” by the mayor of Honolulu.





MOLLY JEANNETTE NEPTUNE PARKER

PASSAMAQUODDY BASKETMAKER
PRINCETON, ME

“I see baskets in my sleep. The shape of things around me and the designs in nature have become my teachers, just as elders and fellow basketmakers have inspired me. It is the year-in, year-out practice that makes the artist out of the craft.”

MOLLY JEANNETTE NEPTUNE PARKER

The matriarch of four generations of Passamaquoddy basketweavers, Molly Jeannette Neptune Parker began weaving baskets at a young age, using the scraps of ash wood that fell to the floor as her mother worked. Today, Parker leads efforts to share this tradition with young people, encouraging the continuance of this art form for generations to come.

Born in Indian Township, Maine, in 1939, Parker is part of a family of basketmakers; her mother, grandmother, and aunts all made baskets. While the men would harvest and pound the ash used for basketmaking, the women in her family would strip the ash and split it into the correct thickness—fine ash for fancy baskets and thicker ash for work baskets. In the Passamaquoddy tradition, families would have signature designs that were passed down. Parker continues to make baskets with ash flowers fashioned on the top, a design her mother and grandmother used.

Parker is known for her fancy baskets, featuring intricate weaving techniques, such as her signature creation, the acorn-shaped basket. Basketmaking supports her livelihood, and has allowed her to buy a home and help pay for the education of her grandchildren, who are also carrying on this craft. A true tradition bearer, Parker continues her own efforts to preserve the basketmaking tradition among her community in the Passamaquoddy Tribe, including mentoring her grandson George Neptune.

“Basketmaking for me is about innovation and creativity within the context of a traditional art form,” says Parker. “The functionality, the materials, and the shapes have been a legacy for each generation. I honor that legacy and believe I have a responsibility to continue it, basing it always on our traditions and knowledge of literally thousands of years. Basketmaking is an art that I believe I was born to do, much as my ancestors have done for thousands of years.”

Parker has served as president of the Maine Indian Basketmakers Alliance and a master teacher in Maine Arts Commission’s traditional arts apprenticeship program, and has demonstrated her craft at the 2006 Smithsonian Folklife Festival as well as local festivals and schools. She is a recipient of Maine Arts Commission Fellowship Award for Traditional Arts, New England Foundation for the Arts Native Arts Award, and First People’s Fund’s Community Spirit Award.

THE PASCHALL BROTHERS

TIDEWATER GOSPEL QUARTET
CHESAPEAKE, VA

“You don’t endeavor for something like this, you just sing. I remember my father always said, “The people with metal detectors out on the beach, they’re not the only ones who find the stuff. The ones who are just enjoying the beach once in a while trip over something precious.”

TARRENCE PASCHALL, SR.

With grace and smooth harmonies, the Paschall Brothers proudly carry on the Tidewater gospel quartet tradition. Founded in 1981 by the late Reverend Frank Paschall, Sr., an accomplished gospel singer and devoted father of 11 children, the group performs a classic gospel repertoire along with original compositions.

Reverend Frank Paschall, Sr. trained five of his seven sons to accompany him in the earliest configuration of the group, which now includes several grandchildren. When Frank, Sr. passed away in 1999, his son Tarrence assumed leadership of the group, but the lead vocal role is often passed around among members for different songs. The gospel quartet, as they are commonly known, typically includes five, not four, members—“quartet” refers to the four-part harmony rather than the number of members.

The a cappella tradition in Virginia is rich and longstanding. Following the Civil War, the Tidewater, or Hampton Roads, area of Virginia—including Hampton, Newport News, and Norfolk—became an important and lively center of African-American culture. Four-part harmony groups were common and performances took place everywhere from churches and street corners to competitions in which groups were judged on both vocal gymnastics and appearance.

The local gospel quartet tradition reached its peak in the first half of the 20th century but has largely dwindled since, with the exception of the Paschall Brothers, who carry the tradition forward. The family members do their part to maintain the unique regional style by training their children in the Tidewater tradition and working with the Virginia folklife apprenticeship program.

In a testament to their timeless artistry and influence, the group has gained an increased national following after a breakout performance at the Lowell Folk Festival in 2003. The Paschall Brothers have since taken the stage at the Kennedy Center and Library of Congress in Washington, DC. The group released the album *On the Right Road Now* in 2007 under the Smithsonian Folkways record label, co-produced by the Virginia Folklife Program. Featuring both original music composed by Frank Paschall Sr. and innovative arrangements of music from groups like the Golden Gate Quartet and Dixie Hummingbirds, the album received the Best Gospel Album award at the 2008 Independent Music Awards and the 2009 Independent Music Award Gospel Album of the Year.

Daniel Sheehy, director and curator at the Smithsonian Folkways program and former NEA director of Folk and Traditional Arts wrote in a recommendation letter, “Their multi-generational membership, their creativity, and their positive energy breathe new life into the old sounds.... The Paschall Brothers are strong, devoted performers and are deeply representative of the Tidewater a cappella quartet tradition.”



ANDY STATMAN

KLEZMER CLARINETIST, MANDOLINIST, AND COMPOSER
BROOKLYN, NY

“I’m simultaneously a purist, and also not... It’s an important thing, because you need people who are preservationists, so to speak. And in essence, if you want to be an innovator in a style, you need to be a preservationist, also, because until you can speak the stylistic language fluently, you can’t really understand how to innovate in the style.”

ANDY STATMAN

In the words of the *New Yorker*, “Andy Statman, clarinet and mandolin virtuoso, is an American visionary.” The culmination of decades of creative development, his music expands the boundaries of traditional and improvisational forms.

Born in 1950 into a long line of cantors, composers, and both classical and vaudeville musicians, Statman grew up in Queens, New York. His early musical influences included klezmer records played at family gatherings, Tin Pan Alley and Broadway show tunes, his rabbi in Hebrew school singing Hasidic songs, rock and roll, big band jazz, and classical music. When Statman’s older brother started bringing home bluegrass records, Statman took up the guitar and banjo, eventually switching to mandolin under the tutelage of David Grisman.

He was soon performing with local bands at multiple venues and on Sunday afternoons in Washington Square Park. At age 17—after hearing Albert Ayler—Statman began to study saxophone, which he played in free jazz, funk, rock, and Chicago blues bands while expanding his mandolin playing in similar directions. In 1970 he joined the experimental bluegrass group, Country Cooking, followed by a stint with David Bromberg’s band, and then another experimental group, Breakfast Special.

Still broadening his horizons, Statman took up the clarinet and studied Greek, Albanian, and Adzerbaijani music. In 1975, he sought out the legendary klezmer clarinetist and NEA National Heritage Fellow Dave Tarras. Statman became Tarras’ protégé, for whom the master wrote a number of melodies. Tarras wanted Statman to carry on his legacy, and bequeathed four of his clarinets to the younger virtuoso.

In the late 1970s Statman recorded his first albums: *Jewish Klezmer Music*, a recording that became a touchstone for the 1970s klezmer revival; and *Flatbush Waltz*, a mandolin masterpiece of post-bebop jazz improvisations and ethnically inspired original compositions.

As a clarinetist, Statman began to zero in on the sublimely ecstatic, centuries-old Hasidic melodies that lie at the heart of klezmer music—melodies that were embedded in the religious path he had come to follow. This led to his galvanizing klezmer music with the spiritually oriented jazz of John Coltrane and Albert Ayler and other music genres he had explored.

Statman has appeared on more than 100 recordings, including 20 under his own name. He has recorded and/or toured with the Grateful Dead, Bob Dylan, Ricky Skaggs, Béla Fleck, David Grisman, Itzhak Perlman, Vassar Clements, Stéphane Grappelli, Paul Shaffer, and Kenny Werner. A Grammy nominee, Statman has been the subject of dozens of feature articles, from the *New York Times* to *Billboard* to *Rolling Stone*. He gives master classes in colleges and music camps, and has authored several music books and instructional DVDs.





ALBERT B. HEAD

TRADITIONAL ARTS ADVOCATE
MONTGOMERY, AL

“If you’re dealing with the arts and culture of a state, I’ve often said on many occasions that the folk and traditional arts reflect the personality, the soul, really the integrity of the culture of a state better than anything else. And to not have that be a big part of your policy, your program, your goals, your mission, in terms of what you do, is a huge oversight.”

AL HEAD

For more than 40 years as a director of three different cultural agencies and as a national arts leader, Al Head has advocated for the importance of the traditional arts and the necessity of providing state support for this field. The only state arts director to start folk arts programs in three states—Florida, Louisiana, and Alabama—Head has strived to show how important the folk and traditional arts are to defining and giving life to a community.

A native of Troy, Alabama, Head earned his undergraduate degree from Troy State University in art history and aesthetics, where he was a star quarterback on their 1968 NAIA national championship football team. He received his MA, with a concentration on Southern literature, from Auburn University at Montgomery. In 1974 he received a National Endowment for the Arts fellowship to attend Harvard’s Arts Administration Institute. An integral part of the state arts field since his position in 1972 with the Fine Arts Council of Florida, Head served as executive director at the Stephen Foster Folklife Center (1975-77) and the Louisiana Division of the Arts (1977-85), before becoming executive director of the Alabama State Council on the Arts, a position he has held since 1985.

Head also served two terms on the National Assembly of State Arts Agencies (NASAA) board and in 1998 NASAA presented him with the Gary Young Award for his leadership and achievements in promoting the arts nationally. Head has also served as a member of the South Arts board for 35 years, presiding as its chair 1983-85.

Described by Peggy Bulger, former director of the American Folklife Center at the Library of Congress, as “one of the most important pioneers in arts administration to recognize and embrace the folk and traditional arts,” Head has mentored a number of folklorists and was instrumental in creating a network of state folklorists in the southern states’ arts agencies. He initiated the establishment of the Florida Folk Arts Center in White Springs in 1975 and the Louisiana Folklife Commission in 1981. In 1990 he established the Alabama Center for Traditional Culture (ACTC) as a division of the Alabama Council on the Arts dedicated to research and presentation of the state’s cultural traditions. Today, ACTC provides funding assistance for folk-life projects, technical assistance, folk art apprenticeships, and the presentation of folk artists. In addition, ACTC collaborates with the Alabama Folklife Association and other organizations who share the goal of interpreting and documenting Alabama folk culture.

He has been part of the nomination process leading to both Alabama and Louisiana artists receiving an NEA National Heritage Fellowship, including musicians Dewey Balfa, Clifton Chenier, and the Birmingham Sunlights; quilters Mozell Benson, Nora Ezell, and Bettye Kimbrell; and potter Jerry Brown, among others.

AWARDEES

1982-2011

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza *
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe *
Western Saddlemaker
Pendleton, OR

Philip Simmons *
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks *
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon *
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch *
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault *
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougín *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims *
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias *
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin *
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed *
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattahoochee, WV

1987

Juan Alindato *
Carnival Maskmaker
Ponce, PR

Louis Bashell *
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford *
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane *
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer*
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana *
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American Craftworkers
in Tin Embroidery
Santa Fe, NM

Newton Washburn *
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala *
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu *
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat *
Hawaiian Cowboy Singer/Ukulele
Player
Kapa'au, HI

Arthel "Doc" Watson *
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas *
Piedmont Blues Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel *
German- American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides *
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim *
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson *
Tap Dancer
Philadelphia, PA

Earl Scruggs *
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong *
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe * and
Raffaella DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen *
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuaado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker *
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen *
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiangmai
Laotian Singer
Fresno, CA

Don King *
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefield *
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone *
Okinawan-American Musician
Honolulu, HI

Irvan Perez *
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo Player/Singer
Linefork, KY
Nikitas Tsimouris *
Greek-American Bagpipe Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams *
African-American Quilter
Oakland, CA

Melvin Wine *
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella *
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell *
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potawatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka *
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion Maker/Musician
Eunice, LA

Othar Turner *
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan *
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker *
Bluegrass Fiddler
Cottontown, TN

Inez Catalan *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins *
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahale
Hula Masters
Hilo, HI

Everett Kapayou *
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American Spiritual/Shout
Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonla, MS

Mone & Vanxay Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1904

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel *
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert *
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1905

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood *
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López *
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1906

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukrainian-American Egg Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon* & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys *
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU
Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing * &
Cornelius Wright, Jr. *
African-American Railroad Work
Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer *
Inupiat Dollmaker
Homer, AK

1907

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan *
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin *
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental Ironworker
Carbondale, CO

1908

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk *
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun *
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee Silversmith
Anadarko, OK

Antonio De La Rosa *
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard *
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1909

Frisner Augustin *
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt *
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode *
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Kickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe *
Hawaiian Falsetto Singer/Ukulele
Player
Honolulu, HI

Frankie Manning *
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins *
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson *
Appalachian Weaver
Davis, WV

Don Walser *
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson *
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens *
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA
Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle *
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizzard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis * & Rose * Cree
Ojibwe Basketmakers/ Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon *
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute) Player
Southgate, MI

David "Honeyboy" Edwards *
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada,
San Francisco, CA
Johnny Curutchet,
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciao
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille *
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition Bearer,
Carver, Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo * and Paula Rodriguez *
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor *
Blues Musician
Country Club Hills, IL

Yugin Wang and Zhenghi Xu
Chinese Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and Teacher
Gaithersburg, MD

2005

Eldrid Skjold Arntzen
Norwegian American
rosemler
Watertown, CT

Earl Barthé *
Decorative building craftsman
New Orleans, LA

Chuck Brown *
African American musical innovator
Brandywine, MD

Michael Doucet
Cajun fiddler, composer,
and band leader
Lafayette, LA

Jerry Greevich
Tamburitza musician,
prim player
North Huntingdon, PA

Grace Henderson Nez *
Navajo weaver
Ganado, AZ

Wanda Jackson
Early country, rockabilly,
and gospel singer
Oklahoma City, OK

Herninia Albarrán Romero
Paper-cutting artist
San Francisco, CA

Beyle Schacchter-Gottesman
Yiddish cuntry, poet,
songwriter
Bronx, NY

Albertina Walker *
Gospel singer
Chicago, IL

James Ka'upena Wong
Hawaiian chanter
Waianae, HI

Janette Carter *
(Bess Lomax Hawes Award)
Appalachian musician,
advocate
Hiltons, VA

2006

Charles M. Carrillo
Santero (carver and painter of sacred
figures)
Santa Fe, NM

Delores E. Churchill
Haida (Native Alaskan) weaver
Ketchikan, AK

Henry Gray
Blues piano player, singer
Baton Rouge, LA

Doyle Lawson
Gospel and bluegrass singer,
arranger, bandleader
Bristol, TN

Esther Martinez *
Native American linguist
and storyteller
San Juan Pueblo, NM

Diomedes Matos
Cuatro (10-string Puerto Rican
guitar) maker
Deltona, FL

George Na'ope *
Kumu Hula (hula master)
Hilo, HI

Wilho Saari
Finnish kantele (lap-harp)
player
Naselle, WA

Mavis Staples
Gospel, rhythm and
blues singer
Chicago, IL

Treme Brass Band
New Orleans brass band
New Orleans, LA

Nancy Sweezy *
(Bess Lomax Hawes Award)
Advocate, scholar, presenter, and
preservationist
Lexington, MA

2007

Nicholas Benson
Stone letter carver and
calligrapher
Newport, RI

Sidiki Conde
Guinean dancer and musician
New York, NY

Violet de Cristoforo *
Haiku poet and historian
Salinas, CA

Roland Freeman
(Bess Lomax Hawes Award)
Photo documentarian, author and
exhibit curator Washington, D.C.

Pat Courtney Gold
Wasco sally bag weaver
Scappoose, OR

Eddie Kamae
Hawaiian musician, composer,
filmmaker
Honolulu, HI

Agustin Lira
Chicano Singer, musician,
composer
Fresno, CA

Julia Parker
Kashia Pomo basketmaker
Midpines, CA

Mary Jane Queen *
Appalachian musician
Cullowhee, NC

Joe Thompson *
African American string band
musician
Mebane, NC

Irvin L. Trujillo
Rio Grande weaver
Chimayo, NM

Elaine Hoffman Watts
Klezmer musician
Havertown, PA

2008

Horace P. Axtell
Nez Perce elder, spiritual leader, and
drum maker
Lewiston, ID

Walter Murray Chiesa
(Bess Lomax Hawes Award)
Traditional crafts advocate
Bayamón, PR

Dale Harwood
Saddlemaker
Shelley, ID

Bettye Kimbrell
Quilter
Mt. Olive, AL

Jeronimo E. Lozano
Retablo maker
Salt Lake City, UT

Oneida Hymn Singers
of Wisconsin
Hymn singing
Oneida, WI

Sue Yeon Park
Korean dancer and musician
New York, NY

Moges Seyoum
Ethiopian church musician
Alexandria, VA

Jelon Vieira
Capoeira master
New York, NY

Dr. Michael G. White
Jazz clarinetist, band leader, scholar
New Orleans, LA

Mac Wiseman
Bluegrass and country singer and
musician
Nashville, TN

2009

The Birmingham Sunlights
A cappella gospel group
Birmingham, AL

Edwin Colón Zayas
Cuatro Player
Orocovis, PR

Chitresh Das
Kathak Dancer and Choreographer
San Francisco, CA

LeRoy Graber
German-Russian Willow
Basketmaker
Freeman, SD

"Queen" Ida Guillory
Zydeco Musician
Daly City, CA

Dudley Laufman
Dance Caller and Musician
Canterbury, NH

Amma D. McKen
Yoruba Orisha Singer
Brooklyn, NY

Joel Nelson
Cowboy Poet
Alpine, TX

Teri Rofkar
Thingit Weaver and Basketmaker
Sitka, AK

Sophiline Cheam Shapiro
Cambodian Classical Dancer
and Choreographer
Long Beach, CA

Mike Seeger *
Musician, cultural scholar,
and advocate
Lexington, Virginia.

2010

Yacub Addy
Ghanaian Drum Master
Latham, NY

Jim "Texas Shorty" Chancellor
Fiddler
Rockwall, TX

Gladys Kukana Grace
Lauhala (palm leaf) Weaver
Honolulu, HI

Mary Jackson
Sweetgrass Basketweaver
Johns Island, SC

Del McCoury
Bluegrass Guitarist and Singer
Hendersonville, TN

Kamala Lakshmi Narayanan
Bharatanatyam Indian Dancer
Mastic, NY

Judith McCulloh
(2010 Bess Lomax Hawes Award)
Folklorist and Editor
Urbana, IL

Mike Rafferty *
Irish Flute Player
Hasbrouck Heights, NJ

Ezequiel Torres
Afro-Cuban Drummer and
Drum Builder
Miami, FL

2011

Laverne Brackens
Quilter
Fairfield, TX

Bo Dollis
Mardi Gras Indian Chief
New Orleans, LA

Roy and PJ Hirabayashi
Taiko drum leaders
San Jose, CA

Ledward Kaapana
Slack key guitarist
Kaneohe, HI

Frank Newsome
Old Regular Baptist singer
Haysi, VA

Carlinhos Pandeiro de Ouro
Frame drum player and percussionist
Los Angeles, CA

Warner Williams
Piedmont blues songster
Gaithersburg, MD

Yuri Yunakov
Bulgarian saxophonist
Bloomfield, NJ

2011 Bess Lomax Hawes Award
Jim Griffith
Folklorist
Tucson, AZ

*deceased

PHOTO CREDITS

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Photo by Tom Pich

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Basket by Molly Jeannette Neptune Parker
Photo by Keith Ludden

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Snowshoes by Paul & Darlene Bergren
Courtesy of the North Dakota Council
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